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ABSTRACT

Following a brief discussion of the origins of the Chicanos in the Midwest, this paper surveys and quotes at length from several Spanish language periodicals produced in the Midwest between 1925 and the early 1980s. Discussion of the Chicano origins in the Midwest touches on emigration resulting from the Mexican Revolution of 1910-1917, the bracero programs which began during World War I, deportation and repatriation following World War I, and the transportation of Mexicans and Chicanos from the Southwest to the Midwest. The paper then describes 20 midwestern periodicals concerned with Chicano affairs, giving information such as dates and place of publication, intended audience, goals, and literary works published, if any. Poems, essays, fables, and dialogue are quoted to illustrate literary genres, styles, and content. The final section of the paper lists contemporary Chicano writers born and/or living in the Midwest and notes the type of writing they are engaged in, their university affiliation, and the publications containing their work. (JHZ)

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Chicano Literature of the Midwest:

The Production of "Los Desarraigados"

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1987

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Chicano Literature of the Midwest:
The Production of "Los Desarraigados"

Today it is no secret that the five southwestern states (Arizona, California, Colorado, New Mexico and Texas) have provided the field of American literature with an abundance of works which encompass all literary genres from the popular literature (romances, corridos, folktales) of the pre-chicano period before 1848 to the social protest novels of the present. Likewise, the Southwest has given the literary world a notable group of authors who have taken their place among the best in the United States, Rudolfo Anaya, Rolando Hinojosa S. and Tomás Rivera to name a few. Yet, according to a 1980 census supplementary report on persons of Spanish origin, there are 820,218 persons of Mexican origin in the Midwest (Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin) (14).

In his work "Towards the Documentation of Mexican American Literature in the Midwest," Nicolás Kanellos cites the existence of Mexican seasonal laborers in the Chicago railyards as early as 1907 (56). As Gilbert Cárdenas tells us, Spanish speaking people have worked and settled in the Midwest since 1919. Many from the Southwest continue to migrate to the Midwest to work on a temporary and seasonal basis ("Los Desarraigados" 153).

The presence of a very large group of Chicanos outside of the Southwest suggests an expanded study of the Chicano writers and their works. Kanellos, in the same article mentioned above,

issues a challenge to locate and record the works of midwestern Chicanos before time and urban renewal make doing so impossible (57-62).

After a brief discussion of the origins of the Chicanos in the Midwest, this paper will survey several Spanish language periodicals produced in the Midwest between 1925 to the early 1980s. Some will offer a wealth of literary prose and poetry and thus affirm the existence of a midwestern Chicano literature while others will present accounts of current events. The latter, although not discussed in this paper, provided the necessary cultural reinforcement to protect the Mexican identity in exile (Kanellos, 61). The paper will conclude with a short discussion of Chicano writers born and/or living in the Midwest.1

Origins of the Chicanos in the Midwest

The origins of the Chicanos in the Midwest are of course immigrant. Before World War II the immigrants to the Midwest came directly from Mexico. After World War II the immigrants to the Midwest might be called "migrants" as they were truly Chicanos who settled from the Southwest to the Midwest.

Emigration from Mexico began as a result of the chaos of the Mexican Revolution of 1910 to 1917. At the same time increased employment opportunities in the United States encouraged immigration. The vast majority of the newcomers were unskilled, uneducated campesinos from the central plateau of Mexico (Gamio, Mexico Immigration 13-29). These people were first attracted to

the border states of the Southwest but soon sought jobs in the North in the beet fields, the railroads and the meat packing industry.

At the same time in the United States factories were found short of labor due to the displacement of workers involved in World War I. This wartime migration into the Midwest was helped along by the first Bracero Program intended to provide workers who would reside only temporarily in this country. Many of the cities and towns of the Midwest experienced the foundation of their first permanent barrios at this time.

Because of the large quantity of workers who flocked to the factories of the cities during World War I, the large-scale farming industry was in need of temporary laborers. Labor contractors went to Mexico and to the Southwest to recruit workers who would be paid by the number of acres they could work in a day. This process of payment encouraged a change from a migration of "solos" to one which encouraged whole families to journey north. The poor wages and bad housing conditions experienced by the farm laborers caused many to move to the cities and made way for recruitment of more Mexicans and Chicanos.

Mexican labor proved to be so satisfactory that it was in demand even after the World War I emergency was over. The recruitment of seasonal labor continued through 1929.

The depression years brought changes. Wages and benefits were no longer guaranteed. Coupled with the miseries of unemployment, the Chicanos and Mexicans were haunted by the fear of deportation to their home states in the Southwest or to

Mexico.

It was at this time that the United States government made plans to repatriate Mexicans, especially those who were participants in the Mexican Revolution. As an example of the logic of this repatriation program the following quote by the Detroit District Director of Immigration, John L. Zurbrick is given:

> The elimination of such a large number of alien laborers and mechanics will work a tremendous benefit not only on the economic situation of the State of Michigan insofar as it concerns welfare expenditures, but will remove from the economic field a group that for some unknown reason is able to get first consideration in employment in the industries of this country and by their removal the opening in industry will be left for residents and citizens of the United States (Kiser & Kiser, Mexican Workers 43).2

Deportation as well as repatriation took place. In many cases the legal rights of many naturalized and U.S. born citizens were disregarded. When word of the bad treatment received by repatriated Mexicans reached the Midwest, many families decided to stay in their midwestern homes and endure the setbacks of the repatriation and the depression.

The second great wave of Chicanos and Mexicans to the Midwest came with the United State's involvement in World War II. Through the help of two more Bracero Programs (1942 and 1951) the importation of farm workers continued. Agricultural firms from

the Midwest opened employment centers in Mexico and in South Texas. Thus began a continuous transportation of legal Mexicans, Chicanos and undocumented workers from the Southwest to the Midwest. This second wave was not only related to the agricultural industry but to the railroads and to urban industries. The combination of the three recruitments led to the formation of colonias or barrios throughout the Midwest. At one point Chicanos in Kansas City constituted the largest population of Chicanos outside of the Southwest (Cárdenas, "Midwestern Chicanos" 145). Today Chicago has the fourth largest concentration of Chicanos in the United States.

Of the 820,218 Chicanos found in the Midwest they are dispersed as follows:
Illinois-408,325; Indiana-57,625; Iowa-18,161; Kansas-49,917; Michigan-112,183; Minnesota-20,437; Missouri-32,036; Nebraska-22,431; North Dakota-2,317; Ohio-53,318; South Dakota-2,401; and Wisconsin-41,067 (Bureau of the Census 14).

With the origins of the midwestern Chicanos now in mind, it might be assumed that this large population felt the "creative spirit" and produced a body of literature that can be called midwestern.

Chicano Literature in Midwestern Periodicals

One of the earliest records of a large-scale production of midwestern Chicano literature can be found in El Amigo del Hogar, a weekly newspaper of the Mexican colony of Indiana Harbor, Indiana. It served as an organ of communication of the Círculo

de Obreros Católicos "San José". While the first sixteen issues are missing, we can follow the paper's progress from November 22, 1925 to April 13, 1930.

The variety of genres found in this newspaper is remarkable. While space limitations in this paper prevent the presentation of all the literature found in the five year history of the publication, it is well to look at some examples of the midwestern Chicano literature which appeared on its pages.

A very elaborate essay entitled "Albor" by L.G. Vera is found in the November 22, 1925 edition.

> Oh, sí, yo subiré mucho más alto que el Cóndor majestuoso que se pierde entre las nubes; y al bañarse mi espíritu en las fuentes purísimas de Cristo, se trocará en cascada de brillantes que alumbrarán perpetuamente mis tebaidas solitarias (1.17:3).

The sonnet appears to be a form which was cultivated by many of the midwestern Chicano writers whose works appear in El Amigo Del Hogar. The following sonnet signed by "X" can be found in the December 13, 1925 edition.

A Ella

Circundada de nubes luminosas
bajas; la tierra en tu fulgor se
baña,
late amorosa la dormida entraña
y tiemblan las legiones pavorosas.

Sobre el Tepeyacalt tu planta posa
tiembla la roca con fruición extraña

y de júbilo enchida la montaña
queriendo sonreír produce rosas.

¡Mira! es mi corazón muy fría
en él posa tu planta. ¡Madre mía!
para que el tedio mundanal arroje.

Y bebiendo la luz de tus miradas
brotarán de sus fibras delicadas
las rosas frescas que a tus pies
deshoje (1.19:3).

The fábula is another literary form which appears in many editions. This one, which appears in the January 24, 1926 issue, was written by P.C. Fernández.

Érase un loro maldito
que se glariaba de santo,
porque siempre era su canto
el Santo Dios y el Bendito.

"¡Calle el necio, y no eche
plantas!
(dijo un grillo.) No te alabes,
pues si cantas lo que sabes,
nunca sabes lo que cantas."

Y tuvo razon el bicho:
y aun sus tiros se enderezan
a esos que rezan y rezan

sin saber lo que han dicho.

Pues la cristiana oración
jamás se remonta al cielo,
si no le prestan su vuelo
la mente y el corazón (1.25:3).

Beginning with the December 2, 1928 issue of the paper adivinanzas appeared. The answers to the adivinanzas would appear in the following issue.

No tengo olor ni sabor,
Ni puedes vivir sin mí.
Tampoco tengo color;
¿Quién soy, amiguito? Di.

el aire (4.117:4)

It is interesting to note that beginning with the August 8, 1928 issue the paper ran the complete novel Nona by the Spanish poet and novelist José Selgas. The presentation was by chapters which appeared each week.

The appearance of works by authors who were not Chicanos was quite popular. Works by Amado Nervo, Campoamor, Rubén Darío, José Asunción Silva, Manuel Gutiérrez Nájera and Goethe appeared in many issues.

The final genre found in El Amigo Del Hogar is the short story. "Los Dos Abuelos" by J. Madaline appeared on May 16, 1926. The story deals with a young man who, after marriage to a rich girl, no longer visits his family because he is afraid she may learn of his humble background.

It appears that much of the original literature produced by the midwestern Chicano was written for a purpose. Many works shared with the reader the author's nostalgia for his homeland. This excerpt from "Rachas de Invierno" by C. Figueroa M. must be indicative of the feelings of many of the desarraigados as they faced the bitter midwestern winters.

> El Otoño ya se aleja y los árboles sin frutas han perdido hoja tras hoja a los impulsos de los cierzos del invierno precursores...
>
> ¡Oh los bosques de mi Patria siempre verdes, siempre bellos!...
>
> No quisiera que tus rayos argentados hoy me vieran solo y triste en tierra extraña, lejos de ella y con el alma destrozada por su inmensa ingratitud... (1.18:2-3).

The attraction of la Patria was very strong as evidenced in this 1927 poem by M. Mendoza entitled "Veracruz".

> Yo no quiero oír hablar de amores
> desde que un chasco llevé
> cierta voz que hablando de mujeres
> a un negro consulté.
> Perdone, me dijo humilde
> yo le aconsejé.
>
> El día que vaya usted a Veracruz,
> Veracruz, Veracruz,
> verá usted mujeres lindas
> más bonitas que la luz.

El día que usted vaya a Veracruz
dirá ¡Ay, Jesús!

II

En mis largas giras y conquistas
a Veracruz llegué
y a las jarochitas más hermosas,
con ansia me acerqué.
Mas cuál fue mi sorpresa
que a ninguna le gusté.

Yo nunca he de volver a Veracruz,
Veracruz, Veracruz,
aunque las mujeres sepan
de verdad lo que es amor.
Prefiero antes de ir a Veracruz,
que me de un Patatús (2.40:3)

The literature which appeared in the paper often had a didactic purpose. A wonderful didactic dialogue appears in the January 10, 1926 issue. " No seas fanática!" relates the story of a mother who would not take her fragile daughter to mass because the church was cold. The mother, however, allowed her daughter to go to the theater and she took her to a dance. The final lines of the dialogue between the mother and the doctor who is called to the home when the daughter falls ill are of interest.

--La señorita tiene una fiebre altísima.
--Por Dios, Doctor.
--Por Dios no, quizá por Ud.
-- Por mí?

--Quizá. ¿No llevó usted al baile a su
hijita el jueves pasado (1.23:2)?

Another example of the didactic nature of the literature can be found in the unsigned poem called "La Taberna" which appeared in the April 11, 1928 edition.

Franco a todos el umbral
en la venta de veneno:
¡siempre lleno, siempre lleno
de la taberna el local!
Esta lóbrega mansión
de la embriaguez repugnante
comió el "Infierno" del Dante
necesita una inscripción:
"Ni esperanza ni consuelo
para quien penetra aquí:
solo puede hallar en mí
deshonra, miseria y duelo."
En cuerpo y alma perdido
está el que a esa puerta llame;
el que entra allí sale infame,
estúpido, envilecido!
¡Ay de los que el vaso oprimen,
Baco, en tu odiosa caverna...
¡Pueblo, pueblo, la taberna
es la cárcel y es el crimen!...(3.83:2)

The continued contact of the colonia in the Midwest with Mexico is evident in many works found in the paper. The tragic death of the Mexican aviator, Emilio Carranza, is the subject of

these final lines from 1929.

El héroe tuvo fe. Mas fue imposible,
vencer, de las tinieblas, la asechanza;
y tras un nido batallar, terrible,
cayó, por la borrasca irresistible,
como tórtola herida, la esperanza...
(4.150:3)

The ravages of World War I were felt by the midwestern Chicanos and Miguel R. Seisdedos in his poem "A Cristo Príncipe de la Paz" refers to that conflict.

¡Ven, oh manso Jesús, ven a la tierra!
¡Ven que en odiosa guerra
los hermanos frenéticos se matan!
(3.66:1)

Finally, Francisco Villaespesa gives what may be one of the Midwest's earliest challenges to La Raza when in 1926 he writes:

¿Qué te detiene luchador? Avanza.
¡Avanza sin cesar!
Mientras tu pecho abrigue una
esperanza
no debes desmayar...
(1.22:2)3

L.A.D.O.: Voz de Nuestro Pueblo was published irregularly between 1967 to 1971. It was a bilingual newspaper containing news of injustices to Chicanos and Puerto Ricans in the city of Chicago. No Chicano literature was found in its pages.

La Guardia began in August of 1969 in Milwaukee, Wisconsin and was a bilingual newspaper. The paper ran literary selections

from authors in San Antonio, Los Angeles, and Phoenix. The only original midwestern literature found was a full page of poetry under the title "Poems de la Pinta". The section appeared in January of 1973 and contained poetry with a social protest theme which was signed from Foxlake Correctional Institute in Wisconsin.

1969 also saw the publication of La Voz Mexicana in Wautoma, Wisconsin. The paper was entirely devoted to news about the farm workers and the grape boycott and contained no literature.

Adelante Raza was also a Wisconsin publication first produced in Appleton in 1970. It was a bilingual monthly newspaper which, as part of its goals, encouraged creative contributions by the people of La Raza. It is interesting to note, however, that the majority of the literary work found in its pages were those works of Nephtalí de León, Corky Gonzales (I am Joaquín) and Sergio Elizondo (Perros y Antiperros).

1971 was the publication date of five midwestern periodicals. Aztlán of Leavenworth, Kansas, was published irregularly at the Leavenworth Penitentiary. Rafael Cancel Miranda, in his poem "No Me Llamen Prisionero", perhaps represents many of La Raza who were incarcerated in prisons throughout the Midwest.

Me dicen que soy preso,
que soy un número. sólo eso!
Que soy el número que en la ropa llevo,
y por el cual me llaman los carceleros.

Y sin embargo ¡cuán libre me siento!

¡Cuánto orgullo arde en mi pecho,
Porque sé, que no hay cautiverio,
Capaz de encarcelar mis pensamientos!

Ésos...ésos son los presos,
los que no saben vivir de cara al cielo;
Pues yo, libre soy, libre como el viento,
y lo soy... ¡porque me atrevo (1.3;4)!

Columnas of Davenport, Iowa, was dedicated to inform, instill cultural pride, and arouse a spirit of unity among La Raza of the Midwest. The paper was published irregularly and contained literature by Abelardo Delgado, Ricardo Sánchez and even Netzahualcoyotl, Rey de Acolhuacán. The March 5, 1971 edition contained a poem by Guadalupe M. Arellanos entitled "This is What I Am". It addresses the problem of identity.

Mexican I was born
Everywhere I have gone
Xpo (Christ) had his reasons
In making me so
Convincing young generation is hard
Antagonism I have found
Never-the-less I am proud

Always with my head up high
Marching ahead in life
Exigency to be heard
Retaining our heritage and culture
Improvements should be made

Culture should be preserved
Always and everywhere
No one can stop me; for this is what I am.
(1.5:14).

Nosotros was a paper written entirely in Spanish and was published in Detroit, Michigan. It had as its major goal to be the voice of the Hispanic community of Detroit. Some poetry is found within its pages and an expecially nostalgic poem appeared in the March 18, 1971 issue. It was signed simply by El Canario.

Mi Patria

Qué triste vivo yo lejos
de mi tierra tan querida
en un país tan distinto
a aquella la Patria mía.

Aquella de bellos llanos
y majestuosas montañas
coronadas por la nieve
con una corona blanca.
Y al mirarlas a lo lejos
en las alegres mañanas,
Parecen que se juntasen
cielo, montaña y sabana.

Aquella de verdes campos
y pueblecito en la sierra,
donde canta el campesino

las canciones de su tierra.
Y en las fiestas patronales
de aquel mi pueblo querido,
hay poetas que le cantan
poemas al patrón divino.

Aquella de alegre gente
y el agradable vecino.
Allí se quiere a los viejos
y respeta al amigo.
Y si hay alguna pena
que les martirize el alma,
cantan canciones de pena
y así recobran la calma.

Aquellas de altas palmeras
y ríos que desde la sierra
vienen a morir al mar,
después de bañar la tierra.
Cascadas de espuma y plata
al mar caen, con ruido fiero.
Aguas tan claras y puras,
con color azul de cielo.

Esa es mi tierra,
¡mi gente!
¡Es mi mar y mis montañas!
Y aquí no me encuentro solo...

su recuerdo me acompaña.

Yo compuse este poema
Para ti, Latino hermano,
seas Chileno, Argentino,
Colombiano o Mejicano.
Cualquiera que sea tu Patria,
a ti te ofrezco mi mano.
Soy un extranjero más
viviendo en país extraño (1.18:6).

Only one edition of Entrelíneas of Kansas City, Missouri, was found. While a reprint of "A Trip Through the Mind Jail" by Raúl Salinas can be read in the edition, no original midwestern literature was discovered.

Several poems appear in Venceremos, another publication from Kansas City, Missouri. The topic of "revolution" dominates the few short poems found in this paper.

Published in Topeka, Kansas by the Centro de Servicios Para Mexicanos, Adelante intended to inform the Chicano community of what was going on in and around the community and to speak up on issues that were important to the people. The bi-monthly publication was in English and contained no examples of literature.

Minneapolis, Minnesota, was the home of a monthly newspaper which began in 1972. In La Voz the poem "Chicanito En Navidad" by Nick Castillo Sr. relates the feeling of frustration and defeat of being a Chicano.

¿Dónde está mi Santa Claus?

¿Dónde está, dónde está, dónde está?
Para mí que soy chicano
Bien yo sé que no vendrá... (2.2:9).

By June of 1973 Nick Castillo was writing with the name of Nicolás Castillo and was informing the community about police harassment in St. Paul. The following lines are from "Para Que el Chicano quiere Chotas".

Decidan a morir
Si su color es moreno
si no quieren ser vendidos
O que les pongan el freno.

La policía de St. Paul
Enferma con su ironía
Ya ciegos con su poder
Tienen un Hitler de guía...(3.6:6).

El Visitante Dominical was published weekly in Spanish at Huntington, Indiana. It was a national publication of the Catholic Church and contained news of the entire Spanish-speaking world. It also served as a world-wide newsletter on Catholic hispanics. The desire to return to La Patria still was evident and can be seen in this poem by Rdo. Hermán Valladares entitled "Recuerdos de Mi Aldea".

¡Ay!, ¡ay!, ¡ay!

¡ay!, ¡ay!, ¡ay! Vámonos a la aldea,
Vámonos para allá muy temprano.

En el monte se enciende la aurora,
las campanas están repicando.
Y ya en el pueblo se viste de fiesta
y ya salen los viejos del barrio
(1.5:11).

Worth mentioning is a poem by Hermana María de Jesús Ybarra. In "Conversión" she presents us with an identity problem of a different kind. The role of the Chicano priest forms the basis for her thoughts.

Pobre sacerdote Azteca en conflicto
Entre antiguas tradiciones y presión ante
realidad,
¿Cuál de las dos vencerán?
De nuevo temprano por la mañana
Se le ve lijero ir hacia...
No al Altar--Pero al monte
Y con pico en mano a construir
Un mundo nuevo con su pueblo,
Empieza a caminar (2.7:11).

Chicago produced two other newspapers in 1974. El Clarín Chicano and La Cucaracha presented news for Chicanos. They may also contain examples of midwestern Chicano literature if other editions can be located.

El Periódico Bilingüe was published monthly in Garden City, Kansas. It was intended to increase the level of communication and understanding among the various segments of the Garden City population and between local social service agencies and the community at large. The life of the migrant worker is presented

in this anonymous poem called "Migrants".

swallows cutting beets,
paper americans
a mexican only
who migrates with all his family
to the migrant camps of colorado,
illinois, califa or michigan,
i think he's nothing but a gypsy.
salmons weeding
with an eye to their homes
to which they soon will return,
i'm not going
   to tell you why they do it
for the truth is they themselves don't
know.
maybe it is the love of soil
sucked from a dark tit,
maybe it is the heart
   that dictates the journey
even though the car is old
and the gasoline expensive,
tourist without a penny

on vacation in nebraska,
even alabama
    can be a rest from Texas.
boomerangs that the hand of god
throughout his world flung,

good people,

honest people,

people, victims of a necessity to

migrate,

lettuce or justice is what they are going

to sow (2.9:7)

1975 saw the publication of Tezcatlipoca in Madison, Wisconsin. It was published irregularly and was issued during the University of Wisconsin's academic year by members of La Raza Unida Student Organization. It contained no literature.

In 1976 The University of Michigan at Ann Arbor published Raza Art & Media Collective Journal. It was intended to give expression and visibility to the art and media of "nuestra raza" and to be a forum for the exploration of the Raza aesthetic.

Los Desarraigados was published by the Midwest Council of La Raza in Notre Dame, Indiana. While its pages are full of articles on Chicano social problems, it contained no literary productions.

The bilingual publication El Renacimiento was called "el periódico hispano más grande de Michigan". This newspaper, published bi-weekly, contains a wealth of literature written by midwestern Chicanos. Ulises Piñeiro calls Chicanos to work with their latino brothers when he writes "Oye Chicano".

Chicano, únete al obrero;

Oriundo del sur de la frontera.

El que aún luce mexicano sombrero

Con orgullo sobre su cabellera.

Chicano, únete al boricua
Que también habla tu idioma.
Y por años él ha sido víctima
Como tú, de la desagradable broma.

Chicano, únete al cubano
Su descendencia a la tuya es similar.
No olvides que en remoto pasado
Españoles, a sus playas fueron a dar.

Chicano, indiscutiblemente, a todos
Los hispanos unirte debes sin pensar.
En mi concepto es el mejor modo
Del triunfo anhelado poder alcanzar.

Viva la raza, vivan todos,
Los hispanos de América sin par
Chicanos, boricuas, cubanos, mexicanos,
todos.
Qué bello idioma nacer para hablar
(3.49:6).

Poetry of Dámaso Alonso, Abelardo Delgado, Corky Gonzales, Leo Romero and Pablo Neruda appears on the pages of El Renacimiento. Even a corrido, "El Corrido de la Persecución de Villa", is presented on the anniversary of 50 years since Villa's death. It was set forth as an example of daring and bravery to La Raza.

One final poem taken from the pages of El Renacimiento is worthy of consideration. In the July 20, 1976 issue the Michigan writer, Mario Garza, writes about the longing for home when one is isolated in the North.

Cachito de Tejas
snow is on the ground
The sun comes out
sparingly
People and weather
compete for coldness.

Last winter, I never
noticed when the
snow came and left
You were with me
mi cachito de Tejas
pedacito de Laredo
Sunshine always comes
de tu mirada
Worth was always
en tus brazos.

Now that you
are gone
and the snow
is on the ground
and Tejas is

two years away
I seek the
sun desperately (6.100:8).

El Informador appeared in 1979 in Chicago, Illinois. The paper was a regular newspaper written in Spanish and no examples of midwestern Chicano literature were found in it.

Moving into the 80s one finds a treasure of midwestern Chicano literature in a periodical edited by Norma Alarcón entitled Third Woman of Latinas in the Midwest. The poetry of midwestern Chicanas Sandra Cisneros, Margarita López, Flores, Diane C. Gómez, Linda Flores Quiñones, Salima Rivera, Olga Ruiz Gibson, and Lupe A. González is found in abundance. While space does not allow examples of each writer, perhaps "My Name" by Lupe A. González best presents the identity problem of the Chicana.

I was born to those who
fought the Revolution with Villa,
and to elders who wrapped me
with their hopes and dreams.
They called me Guadalupe
like the Matron Saint
who appeared with roses
before a trembling Indian.

Guadalupe: the sound
tripped over their tongues.
As a child
I tripped over the name,
and it hung

from my small bones
like the baggy trousers
on the boy-soldier of my past.

So I trimmed it
just above my ankles
and curved each letter
for those who resisted.
Then I stood carefully
with new-found lightness
and whispered
"Please, just call me Lupe."

I dreamed of blond billboards
and wished for sapphire-blues,
I prayed for the creamy white skin
of those in storybooks.
I pleaded on brown, chapped knees
that I would become a Cathy,
a sweet Susie, or even
a Betty Lou.

Through tears, I heard the songs of
Tenochas
touching my spirit from far away.
Now my name sways
with the width of my hips
gently brushing

the length of my stride.
I place each syllable in my hair
like a crown of ruby roses (1.1:28).

The existence of a midwestern Chicano literature is proved through the production found in the periodicals of that region. There is, however, so much more that needs to be collected and recorded. Midwestern Chicano writers of today are no less active than their counterparts who wrote for the periodicals.

Chicano Writers Born and/or Living in the Midwest

The Revista Chicano-Riqueña has been an excellent outlet for midwestern Chicano writers. Even though the magazine no longer is published in the Midwest, works of many midwestern Chicanos continue to appear on its pages. In its ten year history the names of the following Chicanos who either were natives of the Midwest or who resided in the Midwest were found:
David Vásquez, Alex Hernández, Javier Aréchiga, Luis Beltrán, Rodolfo Cortina Gómez, Jorge Febles, Chico Rivera, Aurora Aréchiga, Rodolfo Camacho, Florido Rodríguez, Ana Castillo Rivera, Abelardo Valdez, Roberto Hernández, Hermenegildo Salinas, Inez Cardoza-Freeman, Yolanda Galván, Norma Alarcón, Carlos Cupián, Alfredo González, Arturo Madrid, Sandra Cisneros, Hugo Martínez Serros, Jorge Vásquez, Ricardo Mario Amezquita, Rafael Grajeda, Margarita López Flores, and Vernon Lattin.

Midwestern Chicano writers are currently producing in many genres. Literary criticism tends to be the area in which most

production appears. Carlota Cárdenas de Dwyer was born in Chicago, Illinois. Her works appear in many journals and she has edited the popular Chicano Voices anthology. Luis Dávila is a professor at Indiana University in Bloomington. His works have appeared in many volumes of Revista Chicano-Riqueña. Ernestina N. Eger is a professor at Carthage College in Kenosha, Wisconsin, and is the author of the excellent A Bibliography of Criticism of Contemporary Chicano Literature. Nicolas C. Kanellos is cited in this paper although he no longer resides in the Midwest. His efforts as editor of the Revista Chicano-Riqueña while at Indiana University Northwest in Gary, Indiana, need to be praised, for because of him, many midwestern Chicanos have been able to publish their works. Philip D. Ortego y Gasca was born in Blue Island, Illinois. He is widely published in many Chicano and other literary publications.

Four authors have been identified as working in the area of poetry. Leodoro Hernández is with the Division of Education at Indiana University in Gary, Indiana. Antonia Quintana Pigno, a native of New Mexico, resides in Manhattan, Kansas, where she writes her poetry and is about to publish her works. Rina García Rocha was born and resides in Chicago. She has published in the Revista Chicano-Riqueña as well as in other journals. Marcela Christine Lucero Trujillo, now deceased, was an instructor in Chicano Studies at the University of Minnesota. Her poetry has been published in a variety of journals.

The Midwest has not produced a large number of published authors in the area of short story and the novel. Fernando Gómez, a professor at Michigan State University in East Lansing,

has published a short story entitled Fe: A Fable.

The production of Los Desarraigados in indeed great. In some cases the work has only mirrored that of southwestern Chicanos, nevertheless, a brief look at midwestern periodicals and at the authors who are writing or have written in the Midwest proves that although desarraigados from La Patria, a contribution has been made and is worthy of being called Chicano literature.4

Notes

1 This study was limited to the resources of the Colección Tloque Nahuaque of the Library of the University of California, Santa Barbara.

2 Memo from John L. Zurbrick to Commissioner General of Immigration, October 20, 1932, National Archives, Record Group 85, File No. 35784/585.

3 Due to restrictions of time, a complete search for and investigation of all periodicals produced in the Midwest was not undertaken. The author intends to continue this research at a later date.

4 The author wishes to express his thanks to the National Endowment for the Humanities for its support of this research, to Dr. Luis Leal of the Center for Chicano Studies at the University of California at Santa Barbara for his guidance, and to the staff members of the Colección Tloque Nahuaque for their kind assistance.

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